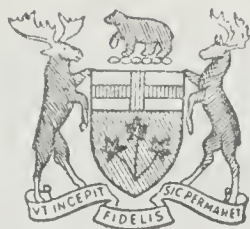


COLLEGIATE



ONTARIO
DEPARTMENT OF EDUCATION

Ministry of Education
Ontario

MEMORANDUM

To Principals of Secondary Schools

Re Departmental Examinations in Grade XIII English Literature and Composition

1. THE ENGLISH LITERATURE EXAMINATION OF 1953

The following information in regard to the work of the candidates at the Grade XIII examination of 1953 in English Literature is presented in the hope that it may prove helpful to teachers in English. It is to be understood that the allotment of marks to the several parts of the course and the comments upon the candidates' answers apply only to this examination and that neither the scale of valuations nor the form of questions will necessarily be duplicated in future examinations in the subject.

The answer papers were evaluated on a basis of 100 marks which were divided as follows:

Shakespeare—24; Modern Drama—12; Longer Poems—16; Shorter Poems—12; Short Stories and Essays—12; "Under the Greenwood Tree"—12; Sight Poetry—12.

I. FORM OF ANSWERS

Many candidates lost marks because of their failure to understand what was required in the answer. Training in spotting key words in questions would seem to be advisable. Students might well be taught to look for and underline such words as "two", "three", "four", "qualities", "definite re-

ferences", "by what means", "dramatic effectiveness", "define", "point out", "distinctive merits", "show that", "show how", "show where", "outline" and "comment on".

Certain questions called for a definite limitation in the answer. Question 4, for example, reads "State in your own words the thoughts by which Gray proceeds to explain his sympathy with humble rural life". Marks were often lost because the candidate did not notice the significant word "*proceeds*". Very often answers consisted of a paraphrase of the quoted stanza or information revealed in the preceding stanzas.

The "character" of a person in a play or novel should be interpreted as including not only moral qualities, but also other qualities such as mental traits, eccentricities, typical attitudes, moods and responses, and even madness or despair.

It was noted that, when a single scene was called for, candidates lost marks by using material from several scenes.

Failure to note the option in question 6 often resulted in the student's penalizing himself by doing both parts. The student who did (a) part of the first option and (b) part of the second option was even more bewildered.

It scarcely seems necessary to point out again that careful attention should be paid to correct numbering of, and to spacing between, answers and parts of answers. Some candidates answered 5(a) and 5(b) for one poem followed by 5(a) and 5(b) for the second poem. This practice resulted in unnecessary confusion in the recording of marks. Candidates should be advised not to begin answers on the last line of a page.

Failure to place quotation marks about or to underline a title did not result in deductions. However, many of the examiners felt that more students should be trained to use quotation marks properly.

Unless some limitation is indicated in the question, answers call for direct references to the texts in support of statements made by the student.

II. ERRORS IN SPELLING

As a result of a recommendation from the markers in 1952, candidates were allowed two errors in spelling before deductions were made. Then deductions to a maximum of five were made. Deductions were made if proper nouns occurring on the question paper were misspelled by the student. The examiners, however, did not feel that this was the best method

of making deductions; there is no assurance that it will be followed next year.

We felt that far too many students lost marks unnecessarily through misspelled words. This condition is all the more surprising because many of the words which were noted as misspelled in 1951 and 1952 were again misspelled in 1953.

The following short list of words is offered because it includes those most frequently misspelled. Teachers would do well to drill the students on these words. Note that Macbeth is *not* spelled with a capital "b".

alliteration, believe, besiege, Caesar, dagger, embarrass, exaggerate, humorous, its, it's, lose, loose, Macbeth, messenger, nemesis, occurred, personification, preceding, presence, prophecy, prophesy, repetition, rhyme, rhythm, scene, stubbornness, suspense, soliloquy, speech, skilfully, simile, too, tragedy, until, villain, weird.

Teachers are also strongly urged to make a list from the year's texts of those words most frequently misspelled by their students and to drill on those words.

III. FAULTY USAGE

A maximum deduction of six marks was made for faulty usage on the 1953 paper. Although there was some improvement in the organization of answers, no general improvement in expression over last year's paper was noticed. The maximum deduction was made from many papers.

Sentence errors were of frequent occurrence. Fewer students made lists of points or tabulated their answers, but borderline papers often contained run-on sentences and sentence fragments. Lack of agreement, inexact pronoun reference, and incorrect use of prepositions were among the commonest errors in grammar. Persistent carelessness, such as the omission of the final letter of a word, merited deduction.

Inexact reading of the question and poor organization of examination time resulted in haste and carelessness. These often caused the candidate to lose marks for faulty usage.

Instructions in how to write a literature examination should be given to all candidates.

Examples of some of the serious errors are given below.

Sentence fragment: Taking the scene in which Macbeth first appears.

Run-on sentence: In England Mary treated Crichton with great aloofness and conceit, in return he greatly admires her due for the most part to her attitude which he admires.

Lack of agreement: The arrangement of the details in this poem are effective in that they are both logical and chronological.

Illiteracy: The rebel leader Macdonwald which he slew.

Improper use of preposition: Gray explains his sympathy of rural life by asking that these people be more favourably considered.

IV. NOTES ON THE ANSWERS

Question 1

- (a) Describe *two* significant qualities of Brutus or Macbeth or Hamlet or Lear or Romeo revealed in the scene in which he appears for the first time in the play by Shakespeare which you have studied, and, using definite references to that scene, show by what means these qualities are made clear to the audience.
- (b) Using clear references to a single scene in the latter part of the play, describe *two* significant changes that have been brought about in the character of the person discussed in your answer to (a), and show by what means these changes are revealed to the audience.

This question was generally well done. Some students failed to pay proper attention to key words, such as “describe”, “significant”, “first time”, “show”, and “by what means”. Note that the qualities in both parts (a) and (b) had to be taken from a single scene. Note also that the changes described in (b) were not necessarily changes from qualities described in (a).

The phrase “by what means” sometimes caused trouble, but most students received marks by making direct or indirect reference to actions, or soliloquies, or asides, or remarks of one character to another, or remarks of one character about another.

The following answer received full marks. Plainly written but more concise answers also received full marks.

- (a) Macbeth appears for the first time in the third scene of act one. On being hailed by the three witches, one after the other, as thane of Glamis, thane of Cawdor, and king-

to-be of Scotland, he starts nervously, evidence that the thought of becoming king is not new to him. The repetition aloud by the witches of his inmost thoughts brings to light his inordinate ambition. That he had hitherto checked these impulses to capitalize on his status as a popular hero and on his nearness in blood to the throne is evident. Moral cowardice had prevented him from taking such a step as regicide when he knew not how many dangers would result from his action. However, after hearing himself thus proclaimed, he is once more afire with desire; it is because of his fear of consequence that he seeks to learn more of his fate from the hags. Needless to say, understanding his state of mind they refuse to divulge more than this tantalizing lure, and vanish. Their purpose has been successful. Macbeth's evil, over-riding ambition has been awakened and its insatiable hunger leads to the tragedy of character which is to follow.

Another of his significant qualities is his belief in witchcraft. It is true that Macbeth and Banquo momentarily doubt the actual existence of these beings after their disappearance into thin air, but Macbeth's lack of surprise at their initial appearance predisposes one to believe that, as shown more clearly later in the play, he places implicit faith in their pronouncements. How quickly he goes from a state of doubt to a state of wondering curiosity about his future! Of course, the fact that they were repeating his own desires probably had the greatest effect on him, but his ready inclination to trust their prophecies and disregard their qualities of evil reveals his gullibility and ignorant belief in the powers of the supernatural. Naturally, this reliance in "metaphysical" aid led to his downfall, illustrating the moral that it is never possible to compromise with evil.

- (b) A significant point in the degeneration of Macbeth's character occurs in the scene where he seeks the witches' help, in contrast to their first meeting when they appeared uninvited. His mind has become so steeped in barbarism and cruelty that he actually seeks out the cunning forces who were responsible for his regression from a famous, well-liked man into a grim, raving murderer. Though he derides them in his opening address, he is nonetheless one of their creatures; one that they treat in a satirically humorous manner, one that still puts absolute trust in their promises, and one who is on the brink of eternal damnation because of his wallowing through the blood of innocent victims. He has absorbed some of their evil; enough to keep him from showing

any regret over his crimes, though indeed he has scarcely even considered the moral effects of his acts. This scene illustrates the growth of his faith in the witches, his superstitious mind and his acquisition of their evil tendencies.

Parallel to this growth in superstitious fervor is his desire to shed the reasoning processes of a sane man, conscious of his guilt, for the tempestuous emotional behaviour of a half-mad tyrant. When he leaves the cave and is informed by Lennox that Macduff has fled to England, he reiterates his statement made during the banquet scene to do whatever comes into his head without thinking about it. Thus it is that, in a mood of cold rage, he ravages Macduff's estates in Fife and kills Lady Macduff, her children, and the servants. His mental dissolution is shown to be almost complete.

Question 2

"The events in a tragedy of Shakespeare are influenced by forces or circumstances greater than human."

- (a) Point out *two* means by which the influence of such forces or circumstances upon events is suggested to the audience in the play by Shakespeare which you have studied.
- (b) Discuss the dramatic effectiveness of each means mentioned in your answer to (a), using a clear reference to *one* example of its use in the play.

Most of the students were able to point out two forces or circumstances greater than human which influenced events in the play. Acceptable answers were "*the witches*", "*the prophecies*", "*hallucinations*", "*ghosts*", "*fate*", and "*nemesis*". Those answers in which the student pointed out that the turmoil in nature was suitable for the committing of evil deeds were given marks. But ambition, Lady Macbeth's powers of will, and similar answers were given no marks.

Many students, unfortunately, did not read carefully beyond the words "*point out*" and thereby lost marks. For full marks the answer had to state the means and the influence upon events and also reveal how the force was manifested to the audience, *i.e.*, what the audience saw or heard.

Part (b) was often poorly answered, no doubt because the student could not visualize the dramatic impact of the forces. Instead of using such expressions as "*suspense*", "*awe*", "*evil atmosphere*", "*climax*", "*revelation of character*"

and “*spectacle*”, many candidates presented less apt answers through the mere description of scenes.

In spite of the difficulty of the question the examiners found that many students received full marks. These marks were gained because the student read the question very carefully and answered all parts of it. The question did not call for an extended answer. The following answer received full marks.

- (a) One force greater than human is the supernatural, or in this play, the ghost of Hamlet. The ghost influences the events of the play since he sets before Prince Hamlet the problem of the play. He has been murdered and demands revenge. The events of the play follow from this supernatural imparting of the murder of King Hamlet. The appearance of the ghost results in Hamlet's delay which ultimately causes the deaths of Hamlet, Laertes, Ophelia, Gertrude, Rosencrantz, and Guildenstern.

The force of accident, ever prominent in Shakespear-ean tragedy, appears in Hamlet when the hero, on a ship sailing for England, is attacked by a pirate ship and is the only man to board her. This action influences later events since Hamlet returns immediately to Denmark and enters the sword duel with Laertes which results in the wholesale slaughter of royalty. This force is revealed to the audience through a letter written to Horatio by Hamlet.

- (b) The means of suggesting the supernatural to the audience sets a mood of foreboding when the ghost first appears. The guards are afraid of it. Horatio says it is strange. Hamlet begs heavenly aid when he sees it. Thus the ghost, through his strange appearance also, establishes a mood of fear and wonder.

The effectiveness of accident gives a fatalistic mood to the play. When we learn that Hamlet was the only one to escape we immediately ask, “Why was it just Hamlet?” The action of his boarding the pirate ship alone gives one the feeling that it was foreordained that he should escape alone and return to his revenge.

Question 3

“Nothing wearies more than satire the moment it ceases to be attractive.”—*J. M. Barrie*.

- (a) Define the term *satire* in a sentence or two.
- (b) Supporting your statements with references to the relationship between Crichton and Lady Mary,

show clearly how Barrie's satire upon class distinctions in *The Admirable Crichton* is made attractive to the audience.

Part (a) demanded an exact definition. It was amazing how many students did not have an adequate concept of the meaning of the word "satire". Many failed to get full marks because they omitted the idea of exposing a folly or vice.

Fowler's tabulation in *Modern English Usage*, pp. 240-241, might well serve as a useful guide to enable students to differentiate between humour, wit, satire, irony, sarcasm.

Webster defines "satire" as "a poem or prose work holding up human vices, follies, etc. to ridicule and scorn".

Many students failed to read *all* of question three *before* they started to answer it. Since there was no reference to Lady Mary and Crichton in the introductory quotation (but merely the key words "satire" and "attractive"), students often started to answer part (b) without noting carefully that it asked for specific incidents, involving both Crichton and Lady Mary, showing how Barrie's satire upon class distinctions was made attractive to the audience. Consequently, many students failed to realize the importance of showing by what methods (farce, exaggeration, reversal, etc.), or by what incidents or situations this relationship was made attractive to the audience.

The marks assigned the following answers are not indicated, but the answers may be taken as illustrative of the preceding observations.

- (a) Satire is the method of ridiculing or making fun of certain people or situations by relating their foibles or shortcomings in the most amusing way possible.
- (b) "The Admirable Crichton" is a satire on class distinctions. The author ridicules the views on class distinction in such a way that a reader comes to follow his views and appreciates the humour with which they are extended.

The relationship between Crichton and Lady Mary in the play are made attractive to the audience by this satirical style as well as by other means. When, on the island Crichton reveals his majestic thoughts to Lady Mary, that he feels that he could have once been a king, we see the ridiculousness of the situation. Crichton, who was once the perfect typical butler has through a catastrophe come to the height of his powers. Nature has made him complete master. Lady Mary, whom he once respect-

ed because of her haughty ways, he now condescends to allow to wait on him at meals. Since she pleases him, he in all kindness asks to take her as his wife. The author describes Lady Mary, "Polly" on the island, as "born to wait at table", and remarks that Crichton's well kept hands "show him to be of superior breed". Class distinctions are further ridiculed by the author when, after the rescue and return to England Lady Mary suffers pangs of remorse that she ever consented to marry Crichton. Although she still is aware that he possesses superior qualities, her position as a peer's daughter demands that she have nothing whatever to do with him. Crichton, honourable to the last, understands perfectly and reverts to his old humble character. There although we agree with Crichton that social barriers are the outcome of a civilized society we see that they really are worthy of Barrie's satire.

Question 4

Answer any *two* of (a), (b), (c).

- (a) Let not Ambition mock their useful toil,
 Their homely joys, and destiny obscure;
 Nor Grandeur hear with a disdainful smile
 The short and simple annals of the poor.

—*Elegy*, Gray.

State in your own words the thoughts by which Gray proceeds to explain his sympathy with humble rural life.

- (b) Some elders of his tribe, I should premise,
 Led in their friend, obedient as a sheep,
 To bear my inquisition.

—*An Epistle*, Browning.

Describe *four* distinct peculiarities of Lazarus' conduct or attitude to life which are revealed to Karshish during this inquisition.

- (c) Once in my life I knew and loved a man
 Who had that "whole-ness" that is the quality
 Saints' love possesses.

—*The Victorian House*, Child.

What characteristics does the speaker mention to show that this man possessed the quality of "whole-ness"?

Many candidates jumped to the conclusion that the answer required was a mere paraphrase of the quoted lines. "In your own words" suggested the paraphrase and Gray in

the quoted lines does show sympathy with humble rural life. However, the word "*proceed*" should have suggested that the answer was contained in the part of the poem which followed the quotation. The failure to read the question thoughtfully resulted in many poor answers.

In 4(b) the peculiarities of Lazarus' attitude and behaviour had evidently made quite an impression on the students. Some students concerned themselves with describing Lazarus' condition and Karshish's diagnosis and other irrelevancies, but for the most part even the poorer candidates answered this question satisfactorily.

What was required in 4(c) was a straightforward character sketch of the speaker's father. Those students who attempted the question showed real appreciation of the saint-like qualities of this man. It was not difficult for the student to recall enough details to get full marks.

The following answers contained more material than was required for full marks.

- (b) Lazarus seemed to be profoundly interested in the actions of a fly buzzing on the wall, while he paid scarcely any attention at all to what the elders and Karshish were saying, except when Karshish spoke to him. And yet, as Karshish says, he was "no fool."

Lazarus seemed to be "witless of the size, the sum, the value in proportion of all things." He attaches equal importance to the impending invasion of Vespasian which threatens to wipe out himself, his village and his nation, and to the passing of a mule with gourds. He has an entirely different set of values from that of other humans as far as the relative importance of events is concerned.

Lazarus also shows during the inquisition that he is willing to endure anything or do anything as long as it pleases God. He wishes to do good "no more (meaning otherwise) than God please" and "Be it as God please" he shall continue to endure without complaining his half-earthly, half-heavenly life that he has been living since his resurrection from the dead.

Karshish also learned that Lazarus had no fear of death either for himself or for his loved ones. For where he is informed that his child has sickened unto death he is scarcely perturbed and he himself looks forward to death. On the other hand, a mere gesture by his child at play, in school, or asleep will send him into an agony of

fear, and he seems very impatient with the sin and carelessness and sin all around him.

- (c) The speaker's friend evinced this "whole-ness" in various ways. His glance seemed to radiate with "a giving look." When he was conversing with his fellow men he made them feel that they had immortal souls. The inner radiance permeated the listener and warmed his heart also. The friend realized that corruption was in mankind to the full, but nevertheless he loved mankind and felt that each person was playing a part in "life's great poem." He regarded everyone as "a living, loving, sinning, dying creature." He was aware of each individual's potentialities and fervently maintained the faith that someday the person might develop these inner qualities.

The friend, moreover, had sloughed off qualities of selfishness, greed and avarice that seem to nail mankind perpetually to a cross. When one was in his company one lost the sense of the world's mad, frenzied battle for existence. The friend realized his own purpose in "this shrouded world" and in his quiet deliberate way set out to achieve this purpose.

Even in death the friend maintained this "whole-ness". His word and glance were filled with comfort although his heart ached to leave life beyond. Even as he gasped his last breath he murmured consolation to his friend. He said that he felt they would meet again and his smile gave the narrator a feeling of spiritual one-ness that remained with him as an inspiration during his later life.

Question 5

With respect to any *two* of the poems

Death the Leveller (Shirley), *A Man's a Man* (Burns), *Bête Humaine* (Young), *To the Daisy* (Wordsworth), *Where is Antioch?* (Macdonald),

- (a) state the central thought,
- (b) Using clear references, point out *two* distinctive merits in the poet's expression of the thought.

Although this was one of the simplest questions on the paper, candidates did not answer it as well as was to be expected. For both "*central thought*" and "*merits of the poet's expression*" some students considered that a detailed relation of the content of the poem was required. When some generalization was given as the central thought it often did not con-

tain the *whole* idea of the poem; for example, in "*Death the Leveller*" the idea that all men are equal in death was often stated, but the final couplet of the poem regarding the "*actions of the just*" was neglected.

Teachers should instruct their students to state the central thought concisely in a sentence or two rather than in a lengthy paragraph.

Other students were too vague and sometimes wrong in their naming and use of the specific detail in distinguishing merits; for example, in "*Bête Humaine*" some said that the poet used good descriptive words in describing all the cool colours of the dragon-fly—greens, blue, and grays; still other candidates considered that quotations from the poem without comment were sufficient indication of the poem's merits.

The following answers were considered adequate.

- (a) The central thought in "To the Daisy" is that there is in the daisy and in nature a lesson to be learned. The daisy has a healing power and can teach men how to live.

"Death the Leveller" states that in death we are all made equal. Whether we are great or humble, we die sooner or later. Only good deeds, accomplished by good people, survive.

- (b) One of the merits in "To the Daisy" is the universality of the poem. The daisy grows everywhere and is familiar to all.

The most distinctive merit of "To the Daisy" is the language of the poem. It is simple, clear, and straightforward. The poet addresses the daisy as a "Bright flower whose home is everywhere" and keeps the use of simple, flowing language throughout the poem. This language matches the simple beauty of the daisy.

One merit in the poet's expression of the theme in "Death the Leveller" is the use of symbols, such as "sceptre", "crown", and "spade", to represent power and wealth in one case, and poverty and humble living in the other. Another striking merit is the use of the two short lines in each stanza which catch the reader's attention, emphasize the point, and add interest to the structure of the poem. One example is,

"Sceptre and Crown
Must tumble Down".

These two lines also add emphasis to the two longer

lines which follow them.

Question 6

With respect to *one* of the following essays in *Essays and Short Stories* OR in *Prose for Senior Students*—"Catch words and Claptrap" (Macaulay), "The British Character" (Santayana), "My Country" (Hutchison), "The Twelve Men" (Chesterton):

- (a) state, in a sentence or two for each, *three* ideas expressed by the author which you consider to be significant in the light of present-day conditions;
- (b) give, in about half a page, your own reasons for agreeing or disagreeing with the author's opinions.

OR

With respect to *one* of the following short stories in *Essays and Short Stories* OR in *Prose for Senior Students*—"The Duke's Reappearance" (Hardy), "Triangle in Steel" (Raddall), "The Two Householders" (Quiller-Couch), "The Devil and Daniel Webster" (Benét),

- (a) state, in a sentence or two, the approximate date and place of the setting;
- (b) using clear references, show that the author creates the impression of actuality—that is, of being true to life at a definite time and place—in *two* of the following:
 - (i) dialogue;
 - (ii) description of physical setting;
 - (iii) references to manners and customs.

On the whole the student who chose the essay answered (a) well but in (b) he too often did not give his reasons for agreeing or disagreeing with the opinions of the author. Instead he sometimes repeated the author's ideas without sufficient comment or brought in irrelevant ideas.

The short stories were answered much better than the essays. Marks were lost in some cases by the omission of clear references. Students seemed to feel that if they wrote at length they had answered the question.

- (b) (ii) By the use of dialogue the author creates a feeling of reality, true to the setting. Swetman, the yeoman, is a conservative, cautious fellow who speaks in the old country style with his "thee's" and "thou's". His speech is blunt and to the point,

sparse, but not unkindly, true to the fashion of most easy-going yeomen of the day. The speech of the stranger is obviously more formal, indicating a higher education. Because of his position as a fugitive we naturally don't hear much talking from him.

- (iii) Manners and customs certainly help set the scene. Mention of the "mullioned windows" in Swetman's house indicates the period of history. The horn-lantern, one-handed clock, and the earthenware dishes describe the typical furnishings of a country farmhouse. The yeoman's cautious weighing of the whole situation, then his decision not to act hastily in any way is typical of the level-headed easy-going yeoman of the period, also his hospitality and generosity to a stranger in need. In contrast to this, the stranger's rather free manner with his host's daughter in the orchard is typical of the lavish rather corrupt ways of the court where everyone did as he pleased and felt it his privilege to treat inferiors as he pleased.

(a) *The Devil and Daniel Webster*

The approximate date of this story is 1820 since Webster makes the remark that he has the Missouri Compromise to settle, when Jabez Stone comes to him for help in opposing the stranger "Scratch". The setting is in the state of New Hampshire, mainly on the farm of the unfortunate Mr. Stone.

- (b) (iii) The story tells of the methods of farming in those days, especially of Webster who worked along with the rest of his hired men. It speaks of Webster's horses, and how swiftly they took them to Stone's home. We are told of the two men sitting in the kitchen, since Webster knew what parlours were like. The friendliness of the people is characteristic of that time, for example, Webster willingly helping out his neighbour. The hospitality of Jabez is typical of time and country since he and Webster and even "Scratch" drank from the jug supplied that night of the trial. The fear of Jabez Stone toward the devil is typical of a farmer at that time; he was superstitious.

Question 7

"The different traits in Fancy Day's nature are revealed by her relationship with her suitors."

- (a) Outline briefly *three* incidents, *one* for each suitor, involving Fancy Day with the following in *Under*

the Greenwood Tree: (i) Dick Dewy; (ii) Mr. Shiner; (iii) Parson Maybold.

- (b) For each of the three incidents mentioned in your answer to (a), describe, in a sentence or two, a different characteristic of Fancy's nature which it reveals.

This question was well and easily answered by those students who had read the novel carefully and who had been taught how to outline an incident and write a character sketch. Full marks were often awarded.

Marks were lost by students who obviously could not clearly distinguish an incident and were unable to give enough detail about what happened in the selected situation. The most commonly selected incident involving Fancy and Dick was the nutting expedition; involving Fancy and Mr. Shiner, the dance at the tranter's party; and involving Fancy and Parson Maybold, the proposal scene.

To outline briefly meant in this case, to tell what happened. A mere identification of the incident was not sufficient.

- (a) Fancy told Dick Dewy that she would go nutting with him when she finished sewing a dress. After waiting hours, Dick became disgusted at her neglect and left alone. Contrite, she hastened after him, and begged his forgiveness when she found him.

Fancy danced with Fred Shiner at the tranter's Christmas party and afterwards allowed him to take her home. This made Dick jealous.

When Parson Maybold revealed his love for her in a torrential outpouring, Fancy was so overcome as to accept. The next day, Dick unwittingly revealed his engagement and the amazed Parson absolved her of all blame. She also attempted to do the same by a letter which she sent at the same time Maybold did so with his.

- (b) The scene proves that she really did love Dick despite her treatment of him. Her contrition is so real as to make amends for her shortsightedness.

The incident reveals Fancy's coquettishness. Even though she did not care for Shiner, she led him on because he was the best match available. Maybold's offer of marriage brought out her love of culture and belief that she deserved better than the rustic Dick.

Question 8

THE HEIGHT OF LAND

We have come up through the spreading lakes
 From level to level
 To the last portage and the height of land:
 Upon one hand
 The lonely north enlaced with lakes and streams
 And the enormous targe of Hudson Bay,
 Glimmering all night
 In the cold Arctic light;
 On the other hand
 The crowded southern land
 With all the welter of the lives of men.
 But here is peace, and again
 That Something comes by flashes
 Deeper than peace,—a spell
 Golden and inappellable
 That gives the inarticulate part
 Of our strange being one moment of release
 That seems more native than the touch of time.

—from *The Height of Land*, D. C. Scott.

- (a) Show that the details are presented in an effective order in this poem.
- (b) Express in your own words the nature of the spell, as described in lines 13-18.
- (c) Comment on the effectiveness of *two* short passages (or *two* phrases) which especially appeal to you.

A question on sight poetry provides perhaps the best single test of a student's ability to appreciate the merits of poetry and to express his appreciation adequately. This year's sight poem offered a challenge, and the answers of the majority of students showed an ability to meet that challenge.

Only a few students gave a paraphrase for part (a); the majority indicated a definite pattern and gave details to support it. Part (b) asked for an explanation of the nature of the spell expressed in the student's own words. To obtain full marks, the student had to express what the spell was in his own words. A paraphrase was acceptable. Part (c) was answered with well-supported comments.

It was interesting to note that in part (b) many students re-echoed part of "*The Victorian House*" indicating that they saw the parallels between the two and had profited from their study of Philip Child's poem.

- (a) The details presented here are in effective order because they come logically. The poet has come up from the south (crowded southern land) through the great lakes (spreading lakes). He has reached the height of land from which the waters flow north to Hudson Bay. Having described how he got where he is, he tells about the spell which comes over him.
- (b) The spell described in this poem comes unexpectedly; it brings a feeling of peace but something even more than that. It is a spell for which the author has no name and which he can describe only as 'golden'. The part of our being which cannot be expressed in words is affected by this spell; it is for an instant freed, and this freedom of spirit seems closer to our beings than when we are aware of time itself.
- (c) "The lonely north enlaced with lakes and streams." This appeals to me because the word lonely describes fully the cold north land because there are few people around and all is very quiet. The verb "enlaced" brings a picture of dark land which is broken very often and irregularly by many lakes and streams and when looked upon without the thought of water and land it is a lacy pattern. "Glimmering all night" is another phrase which I like because it also presents in the mind's eye just how the far north land is. The glimmering is the reflection of the ice and snow on the Hudson Bay waters and "all night" conveys the idea of the darkness that lasts for six months of the year.

2. THE ENGLISH COMPOSITION EXAMINATION OF 1953

The following comments on the Grade XIII examination of 1953 in English Composition may be useful to teachers of this subject. The allotment of marks and the method of marking used in this examination will not necessarily apply in future examinations.

The marks assigned to the various parts of the paper were as follows:

The Essay	60 marks
The Grammar	10 marks
The Vocabulary	5 marks
The Précis	25 marks
Total 100 marks	

1. Question 1, *The Essay*—60 marksA. *Standards*

The following are in part the standards by which the essay was marked:

1. The essay shall be marked on a basis of 60.
2. Prejudice shall not be allowed to influence the mark.
3. An essay that is slightly irrelevant shall be penalized up to one grade. An essay seriously irrelevant shall be referred to the committee.
4. An essay written in one paragraph shall be referred to the committee.
5. An essay of exceptional merit which falls slightly short of the required 300 words shall not be penalized for its brevity. An essay that exceeds the required length shall not be penalized unless it is wordy. Brief essays may be submitted to the committee.
6. Over-punctuation or under-punctuation, aside from any consideration of major errors, shall be taken account of in the general estimate.
7. The initial letter of the title shall be capitalized. *Essays without titles shall be penalized 2 marks.*
8. It must be remembered that there are many different kinds of writing, for example, the light familiar style, and the clear, forceful, formal style.

B. *Grading*

- (a) Passing grades should be given for positive merits; less than 50% should be given to an essay with serious defects.
- (b) The essay should not be graded on correctness alone; the student should have something to say. Occasionally, an essay with good content may have been written by a candidate who is enthusiastic about his subject, who, because of his enthusiasm, has fallen into minor errors, even into major errors. Such an essay should not be penalized too severely, if the student has expressed himself well in spite of his mistakes.

1. *Failures (below 30)*

Three major errors of different types, many examples of a single major error, or frequent minor errors of different types, should put the essay below fifty per cent (30 marks), unless there are compensating merits. Very defective essays should be marked below forty per cent (24 marks).

2. *Credit* (30-35)

An essay which is commonplace and comparatively free from errors passes because there are not enough serious defects to justify a failing grade; it has not enough positive merit to place it in an honour class.

3. *Honours*

In order to deserve honours the candidate must show that he can write reasonably good English and that he has some power of organizing his ideas.

(a) *Third Class* (36-39)

An essay in this class resembles the credit essay in being commonplace, but it reveals more power of organization than a credit essay. It resembles a second-class essay in having some merit in either content or style, but it lacks the interest of the second-class essay.

(b) *Second Class* (40-44)

To merit this grading an essay must have definite merit in content or style; it should be competently handled and interesting.

(c) *First Class* (45-60)

This grading requires merit in both content and style. If an essay seems to be first-class in spite of some errors which would place it in a lower grade, it should be referred to the Committee. A thoughtful essay written in a plain, straightforward style should be given first-class honours. An essay to be worth this grade should interest the reader.

(i) 45 to 50 marks should be given to an attractive, meritorious essay with good content, some consciousness of word values, and effective sentence structure. The candidate should have something to say, and show definite ability in expressing himself.

(ii) 51 to 54 marks should be given to an essay which is excellent in both content and style with comprehensive and intimate knowledge of subject matter, freshness of thought, skill in arrangement, command of sentence structure (variety, emphasis, smoothness), consciousness of word values.

(iii) 55 to 60 marks should be given to an essay which is distinguished by marked individuality in content and style. Any such outstanding essay should be shown to the Committee.

C. *General Comment*

1. *The Essay Topics*

(a) The editorial page of a newspaper.

Most of the students who chose this topic handled it well; the poor students who attempted it got into difficulty. There were, unfortunately, quite a few irrelevant essays by students who wrote editorials instead of writing on the editorial page.

(b) An opportunity missed. (or an opportunity grasped).

This topic led to many childish and dull narratives. Also, the essays were frequently irrelevant, and those students who wrote on subjects such as the Coronation without clear relationship to an opportunity missed, were penalized severely.

(c) Impression of a railway station (or a bus terminal, or a boat dock).

This topic brought forth many excellent essays which were often characterized by good detail, keen observation, and genuine interest.

(d) If this is Canada's century, it is one of responsibility as well as of opportunity.

On this topic, too many poorly informed students wrote essays filled with hackneyed generalities and platitudinous patriotism. Some merely wrote an inaccurate summary of Bruce Hutchison. A few candidates wrote interesting, thoughtful and informative essays.

(e) How we entertain ourselves.

Most essays on the subject were childish and immature; many contained silly stories written at the Grade 9 level. However, essays on this subject were usually well organized, and a few contained some legitimate humour.

(f) On my own for the first time.

This subject again revealed the fact that very few students can write good narratives. These compositions were usually characterized by dullness, immaturity, and irrelevancy.

(g) Our family has a housing problem.

This was not a popular topic, but it was handled well by some good students. Students should be warned against humour unless they have proved ability as humorists.

(h) On seeing what is around us.

This topic provided some good thoughtful essays characterized by maturity, richness of style, and excellent use of detail. Quite a few essays, however, were irrelevant and merely contained accounts of the Coronation or trips to various parts of the world.

The chief reasons for failure were as follows:

1. lack of knowledge about the topic,
2. inability to plan the essay,
3. irrelevancy,
4. inability to develop full paragraphs,
5. mediocrity of style—dullness, drabness, use of hackneyed English,
6. poor command of sentence structure,
7. inability to use concrete examples.

2. (a) *Punctuation*

Teachers should give attention in composition classes to the proper use of the comma and failure to use the apostrophe. Students should be taught the use of the colon and the semi-colon. The comma blunder was very frequently encountered. Punctuation generally was weak.

(b) *Agreement*

Students made many errors in the agreement of verb and subject.

(c) *Pronoun reference*

Every possible kind of error was made in the use of pronouns. Many pronouns were used for which there was no clear relation to an antecedent. The use of the unrelated “which” and of the vague “this” and “it” was frequently found.

(d) *Slang and Colloquialism*

A great many students are incapable of distinguishing between the spoken and the literary language. It would seem advisable to discourage students from using expressions of dubious usage. Much use could be made of a comprehensive list of intolerable expressions. On the other hand students should be told that a stilted, wooden, or flowery style is almost as bad as a slangy one.

(e) *Good Taste*

Students should be warned that essays, especially when intended as humorous, must be in good taste. Otherwise the essay loses marks.

(f) *Ideas and Style*

Few students seem capable of expressing an idea with vigour and force. Individualism in style—excepting certain wild eccentricities—is still notably absent from the essays. Teachers should strive to have their students write in a clear, sincere, lively style.

(g) Irrelevancy and Twisting

Some students still try to fit prepared essays to one of the titles given; others write completely irrelevant essays. Such practices lower considerably the mark for the essay.

(h) Title

Students should remember to write the title at the beginning of the essay. Two marks were deducted for the omission of a title.

(i) Paragraphing

Too many students were unable to write complete well-developed paragraphs. Quite a few students wrote essays containing only one paragraph.

D. Major Errors:

1. Serious defects in paragraphing, such as lack of unity and coherence.
2. Repeated careless shifts in (a) tense; *e.g.*, present-past-present (b) person and/or number; *e.g.*, he-we-you-they. One instance is a minor error.
3. Dangling or misrelated participles or gerunds or infinitives; *e.g.*—
He died in 1792, making him fifty years old.
Entering the room, his eye was struck by a large picture.
On opening the door, the bell rang.
To get the most out of a sport, the equipment must be in perfect condition.
Note that “considering,” “regarding,” “concerning,” etc., may have the function of prepositions, *e.g.*—Considering his qualifications, the position was a suitable one.
4. Failure to make the verb agree with the subject.
5. Failure to make the pronoun agree with its antecedent, *e.g.* The sale of tickets far surpassed those of last year. The use of the plural after “everybody,” “everyone,” “anybody,” and “anyone” is considered only a minor error.
6. Use of pronouns with incorrect or indefinite antecedents (serious cases), *e.g.*—My father is a lawyer, which is a profession I intend to follow.
7. Illiteracies and crudities:
 - (a) in diction—“anyways,” “anywheres,” “a long ways,” “irregardless,” “& etc.” A single example is marked as a minor error.
 - (b) Verb forms such as “would of taken,” “done” for “did”.

- (c) Faulty use of double negatives, *e.g.*—It isn't hardly fair.
 - (d) Adjectives used for adverbs, *e.g.*—"real" for "really."
(Note that "slow" may sometimes be used as an adverb, *e.g.*—"Drive Slow".)
 - (e) Errors in case, such as "between you and I". Accept "It is me".
 - (f) Glaring misuse of words, *e.g.* lie, lay; sit, set.
 - (g) "Like" used in the sense of "as if" or "as".
8. Faulty sentence structure. Three different *types* of faulty sentence structure count as three major errors.
- (a) Sentences grammatically incomplete, except when used for effect.
 - (b) Incoherent or ambiguous sentences. Ambiguity: Toronto is nearer to Montreal than Hamilton.
 - (c) Bad subordination or coordination of clauses, *e.g.* "Our clothes began to feel damp from the fog when we decided to build a fire." Any illogical sequence or confusing combination of assertive and interrogative elements in the same sentence illustrates faulty coordination of clauses.
 - (d) "When or "where" clauses used in place of predicate nouns or in place of noun clauses:
e.g. I see where the East Germans are rioting.
An election is when you vote.
 - (e) Comma splice. He marked the papers, it was a very hot day.
 - (f) "And which" or "and who" clauses not properly coordinated—more serious cases, *e.g.* The day was delightfully cool, and which seemed ideal for our trip.
 - (g) Lack of unity—serious violations, *e.g.* She was an only daughter and her father sent her to university.
 - (h) Sentences which cannot be analysed.
 - (i) Faulty parallelism involving sentence structure, *e.g.* The owner called the dog and the same time pulling the leash.
 - (j) Failure to use any type of punctuation between two principal clauses not otherwise coordinated, *e.g.*, He walked down the street he saw a policeman.

E. Minor Errors

1. Confusion in the use of words; misuse of words.

- (a) A single example of any confusion or misuse, *e.g.* liable, likely.
 - (b) Confusion of “shall” and “will”.
 - (c) “So” for “very” except in conversation or in informal writing.
 - (d) “So” for “so that,” *e.g.* He went home so he could study.
2. Vague use of pronouns, especially “it”, *e.g.* It says in the paper that we are going to have rain.
 3. “Due to” used adverbially, *e.g.* Due to lack of study, he failed in his examinations. *Correct* use: His failure was due to inattention.
The funds due to him were delayed.
 4. Use of plurals after “everybody”, “everyone”, “anybody”, “anyone”.
 5. Misplaced or confused correlatives, *e.g.* He not only came to sing but also to play.
 6. Faulty ellipsis or incomplete comparison, *e.g.* He is as tall if not taller than I.
 7. Inappropriate use of colloquialisms and slang.
 8. Careless repetition of words.
 9. Faulty parallelism not involving sentence structure, *e.g.* He was tall, blond, and had curly hair.
 10. “Then”, “hence”, “therefore”, “moreover”, used as coordinating conjunctions and not preceded by the proper mark of punctuation, the semi-colon.
 11. Unidiomatic use of a preposition, *e.g.* “borrowed off” for “borrowed from”.
 12. Misplaced modifiers, *e.g.* He read the message written on the paper with a frown.
 13. Single example of shift in tense, person, or number.
 14. Frequent unnecessary use of the passive voice and needless shifting from active to passive.
 15. The use of the ampersand (&) and faulty division of words at the end of a line. Penalize only once.

F. *Sample Essays*

Essays are printed as written by the candidate.

The following essay was given 54 marks (90%). This paper was not submitted for a Scholarship.

IMPRESSIONS OF A RAILWAY STATION

This is not a huge city station where throngs of people alternately crowd and disperse, nor is it a town station where a number of people are always on hand to meet the trains. No, this is a village station, the one-room type, and it is the most interesting of all.

In this station there is not an infinite number of wickets, in fact, the one wicket has not been opened for years. When you want a ticket, you walk right into the combination ticket, telegraph and general work office. What a state of confusion in there! The telegraph key clicks its dry staccato, the sound so familiar to all small town stations. The telephone rings, but is unanswered. The agent absently thumbs through a worn book, trying to determine the fare to South Porcupine—no one has asked for a ticket to South Porcupine in all his career! A dog is curled up in the agent's chair, perfectly oblivious to the noises around him. Telegraph forms, accounting books, travel folders, a checkerboard and some pocket-books are strewn over the several desks.

It is nearly train time, and the agent's assistant places the express parcels on the wagon outside the platform. This baggage rarely changes from day to day—a crate of baby chicks, a few milk cans, a parcel that Mrs. Brown is sending back to Eatons, and a carton of roses from the local greenhouse.

The outer waiting-room is comparatively quiet. A big coal stove stands haughtily in the centre of the floor in its position of supremacy. The walls are covered with ancient maps and yellowed pictures of Cunard ships with prices of various trips listed below them. The postmaster beside his small bag of mail dozes on one of the upright benches. The picture is one of calm serenity.

Then the train comes! With a shriek and a roar it descends upon the little station and reluctantly stops while the postmaster and baggage conductor exchange mailbags and a few words of greeting. The big, black monster puffs and wheezes, impatient to be on its way. Passengers stare curiously from the windows, wondering which village they are in, and thinking it tiresome that the train has to stop at so many little outposts instead of rushing on to the city.

And then the train moves off. The mail is taken to

the post office. After he changes the signal and reports the train through on the railroad telephone, the agent and his assistant go back to their checker game, and the dog, undisturbed by the rush at train time, continues his nap.

The following essay was given 56 marks (93%). This paper was not submitted for a Scholarship. ✓

IF THIS IS CANADA'S CENTURY, IT IS ONE OF RESPONSIBILITY AS WELL AS OF OPPORTUNITY

Canada has been called the "*Unknown Country*". The Americans, bustling gigantically to the south, think of Canadians as being transplanted English colonials quaintly using pounds, shillings, and pence, while the Englishman, steeped in the centuries of tradition and precedent, regards us as Eskimo-like Americans, huddling on a vast, snow-filled plateau. On the other hand, we Canadians, influenced by both of our huge neighbours, scarcely know what to make of ourselves. Although we have achieved more than any other nation our size, we disregard our accomplishments and continue in our formless wonderings and fears.

This attitude of mind is a natural development of our conditions of growth. Even in this last war, Canada was called the "*linch-pin*" holding together Britain and the United States. Canada's gradual growth to a free and independent nation has taken many years, and now that we are presented with a "*fait accompli*", we have difficulty in understanding our role. However, the old isolationism of the 1920's has been replaced by statesmanlike co-operation in both the United States and the Commonwealth. Even stubborn Vishinsky, usually impossible, has said admiringly of Lester Pearson—"When he speaks—I listen." And so, cautiously perhaps, the cornerstone has been laid in the building of our national policy of world leadership. We have come to realize that in this shrinking world, no nation is a law unto itself. In this only, we show far more intelligence than many other countries.

It would be safe to say that the struggle against communism, and the resulting problems of keeping democracy unspoiled by expediencies at home is the problem of our time. Having established a good standard of living, a stable community, and a secure economic future, the old spectre of hunger and want, like the phoenix from the ashes, has sprung up to haunt us again. Only this time the starvation is not ours, but that of millions of coloured

peoples whose wondering eyes peer into the shop-windows of our democracies. Freedom is too abstract an idea for a starving coolie, and he, like millions of his fellows will turn to the communist lure of a full belly. Canada should not be so preoccupied with the challenge of her won resources, that she forgets those hungry faces to the west. The Colombo Plan of intelligent assistance is a step in the right direction, but it is a temporary stop-gap at best. With American aid almost limited to "self-interest" in the shape of armaments, and United Nations help limited to an ineffectual trickle, the "no strings attached" Colombo Plan seems the best way to help the Asians. Instead of gigantic give-aways, a program that will let Asians help themselves can prevent a harvest of resentment and hurt pride.

The British Commonwealth has developed into the most powerful force for good in the world today, and Canada, as the most potentially wealthy member can give leadership and financial aid. This will mean a lower standard of living for us now, but any sacrifices now would reap a harvest beyond price later. If Canada could take the incentive and embark on an enlarged program of economic aid, what we had been mistaking for the "*linch-pin*" might actually turn out to be the tractor!

The following essay was given 50 marks (84%). This paper was not submitted for a Scholarship.

ON SEEING WHAT IS AROUND US

From the beginning of time man has possessed eyes, and from the beginning of time he has not made full use of them.

Perhaps you will not believe this statement: perhaps you will shrug your shoulders and say—"Another one of these people who think they are telling me something." Or maybe you will glance at your pencil, at your varnished desk, at the blue sky beyond your window-sill, and think.

What I am going to say may not apply to you or anyone in your community. It applies to many in mine.

Let me illustrate my point. How often have I watched the winter sun set in flaming splendour behind the ebony firs, how often have I seen the snowy valley dim and shiver in the twilight, how often have I gazed upon the infinity of a winter sky when the silver stars pierce the velvet canopy of night — and turned, eyes

shining, and heard—"It's cold, let's go in"! It is strange, this apathy to beauty.

Yesterday I lay beneath an apple tree garbed in snowy bridal white—each blossom was perfection in itself—and little patches of blue shone through the branches. I gazed upon a pansy blossom and laughed at its little mocking face. Close by a currant bush flaunted its fresh young leaves—and I marvelled at the minute potential berries. Beneath my fingertips pushed a blade of grass—only one among the billions that cover this earth—but nonetheless perfect. "Look!" I said to my companion. "Look?" he queried. "Look at What?"

What could I say, what can anyone say to a person who was born, lives and will die amid beauty, yet who does not see it?

And yet this apathy, this blindness, is not only where beauty is concerned. I saw a child, eyes bright, freckles smudged, bring his mother a bunch of dandelions—"For you, mother!" I saw the flowers snatched and thrown away,—“Go away; mother's busy!” And I saw the child's face droop and wilt.

I saw two little boys kill a kitten. They tied a rope about its neck and dashed the mewling, pitiful creature against the wall of the house; and when I tried to stop them, their father laughed and said, "Boys will be boys!"

There is something strange and terrifying in this indifference, in this blindness of mankind. Surely it must be an omen, surely it must mean something. God gave man eyes for a purpose—to see, to understand. Did he mean those eyes to be shut off from the important things in life. No, he did not! But man, especially modern man, living in contact with the beautiful, the pitiful, and the terrible, had become so accustomed to it that he no longer sees it and values it. Instead he turns his face to the important things in life—the night club, the new car, the new gown.

Now I have told you what I think, but I feel that I cannot end like this, with no definite conclusion. Upon reading what I have written a thought comes to me—I have told you what I see, but I am only human—perhaps I have not seen all. After all, why should I?

Is there something else—is there perhaps before me, on this earth, a reason for the apathy of man?

The following essay was given 51 marks (85%). This paper was not submitted for a Scholarship.

THE EDITORIAL PAGE OF A NEWSPAPER

It may appear that this topic, "The Editorial Page of a Newspaper", was chosen because of a deplorable lack of originality or because of an even more deplorable inability to read the entire list of topics. But actually I chose it because I find the editorial page often the most interesting page in any newspaper. One of the reasons for this no doubt, is that the editorial page almost always presents a number of either sound or unsound opinions on controversial subjects, and frequently an editorial condenses some rather complicated or long drawn out subject in the news which has previously mystified me. Thus editorials may keep a reader up-to-date on important world affairs or on local affairs which immediately concern him. The other main reason for my own personal interest in the editorial page is that it almost always contains a section devoted to those fascinating and very often explosive "Letters to the Editor". Here we find the expression of common opinion, be it sensible or illogical, furious or comical. The letters usually deal with local topics which are of interest to the community, and so I am frequently delighted to find a letter which exactly reflects my own opinion and am nearly as often annoyed or amazed to read the letter of someone whom I must consider (for it is only natural) a complete and utter fool. But whichever the case, the "Letters to the Editor" give us opinions, often extremely intelligent opinions, which are not given by professional writers, and therefore are sincere and most refreshing.

I have now given a personal and, dare I say it, high-school-student type of dissertation on the editorial page. But the broader view must also be considered. At the risk of sounding incredibly pompous I must state that the editorial page is one of the most prominent symbols of our democracy, for it is a concrete example of perhaps our most essential freedom, the freedom of speech. Without this freedom, as exercised in the editorial page by the professional and non-professional writer, and elsewhere, our society would be dangerously vulnerable to many forms of oppression or exploitation by the government. For as it was through the ideas of intelligent and far-sighted men, often expressed in the editorial page of a newspaper, that the freedoms we have to-day were won, so it is necessary to keep alive amid the complicating factors of modern life in a democracy, the freedom of the press. The newspaper, in the hands of such men as Joseph Howe or William Wilberforce has always been

a most powerful agent for reform, and through the editorial page, a modern newspaper can act in the same way. Therefore we can see not only that the editorial page can be interesting and informative to the general reader, but that it is also an important symbol of democracy, powerful and essential, in which every thinking citizen should take great interest.

The following essay was given 54 marks (90%). This paper was not submitted for a Scholarship.

HOW WE ENTERTAIN OURSELVES

It has been said of the modern man, that were he to be left on his own for a day with "nothing to do", he would surely go insane. This statement is, I'm afraid, an all-too-true invective on the condition of the mind of modern society.

Present-day entertainment has been reduced to a standardized, mechanized, mathematical formula, from which there is no escape and no cultural benefit. Each and every free evening and weekend must be carefully planned and synchronized to ascertain escape from the dreaded idle hour.

One of the most constructive forms of entertainment used to be intelligent conversation. In this modern day, this has been effectively stymied under any roof on which television has reared its ugly head. If anyone dared to attempt to discuss foreign affairs, even during the ten-minute commercial, he would be immediately hushed into a reproached silence by his resentful colleagues. We sit. We watch. We absorb nothing.

Even the great gift of reading is being prostituted by the unwholesome morass which is smeared in the public's face by money-mad publishers. Another factor of our not-too-perfect reading ability is the manner in which the desire for speed has come to the fore. For the sake of those who have not the time or the ability to engross themselves in some long and important work, there are publications which cut these down to their bare essentials, and often even further. Their advocates are undoubtedly the same people who would have us eat only pills to live, maintaining that we receive just as much benefit from them. Perhaps so, but where is the enjoyment? And we seldom benefit more from something we like less. Speed is the keynote of this age and speed is our blight. We can be taught to skim over the descriptive passages of a book and get the main ideas. Finish it quickly! Start another!

Hurry! Absorb nothing.

Athletics, though perhaps less useful than other aspects of our leisurely pursuits, were once a healthy method of recreation and instilled a wholesome competitive instinct. Today we are not athletes. We are either spectators or hired professionals doing a job. We do, indeed, achieve greater records and feats in our modern age than ever before, but what have we, the ordinary people, to do with them? We watch. We applaud. We absorb nothing.

In former, saner times, music was the balm of men's minds, an inspiration to great deeds and discoveries. Who today could be inspired by the bark of a doggie in the window? We listen to the "exciting hits" and "pretty tunes".

We have absorbed nothing.

Our use of our spare time is now regimented to far too great an extent, and it is regimented, for the most part, to being spectators—to watching, listening to—stupidities. If it be allowed to continue unchecked, I seriously believe our civilization must decay.

The following essay was given 57 marks (95%). This paper was submitted for a Scholarship.

IMPRESSIONS OF A BOAT DOCK

Half-rotted grey slats leading from the gravel path to the moored boat; orange-peels, scraps of paper, empty cigarette packages, all water-soaked and dirty, scattered at random; rope-scarred capstans, scratched from long use but now dotted with moss; those are the first impressions of the dock. The water is green near the shore, black farther out, and oily. Spirals of pink and purple squirm over the ripples as the sunlight gleams on the oil. The water laps caressingly at the piles of the dock. Timothy hay and buttercups in clumps nod here and there on the gravel. Long low warehouses, once a proud red but now a worn-out grey, form the background of the dock. Broken windowpanes gape like empty eyes. All seems still, as if dead—at first.

A screeching, raucous cry breaks the silence, and other screeching cries join in. Seagulls quarrel over a tasty tidbit snatched from the waves. They flutter, circle and dive, gleaming against the sky. Far-off motor-boats whine and buzz like angry mosquitoes. A group of loitering dock-workers out of jobs chat lazily as they lean

against one of the buildings and gaze aimlessly at the birds. They move off grumblingly as the watchman approaches with threatening gestures. Across a field, vacant except for a wrecked streetcar, early-morning traffic roars along the "super-modern" highways. The horns of the cars "beep" or shout depending on whether the drivers are merely in a hurry or are very late.

The smell of the oily water is almost overpowering until one gets used to it. It seems to rise with the dawn and mist. It creeps into the boards of the dock as the waters heave against them. It moves across the empty field until it reaches the highway, where it is overcome by gasoline fumes. Many things combine to make this "waterfront" odour. Dead fish, decaying boards, oil, birds, boats, food—it could never be mistaken for anything else, although the ingredients may vary from day to day. Occasionally some of the gasoline fumes from the cars get mixed in with the usual smells.

If one stands silently for a length of time on the dock, thoughts concerning its past and future enter one's mind. Once it was busy, teeming with people, boats, cargoes and vehicles. Those vehicles were horse-drawn, and had no modern highway to make the trip faster or easier. The warehouses were filled with workers and boxes, and great ships crowded each other at the dock, while passengers crowded each other on the ships.

Now all has changed. The only vehicles that come to the dock are bicycles, ridden by curious boys. The only worker is the watchman, who for some reason is paid to keep guard over what remains. The only boat is one that has been wrecked by fire, and is moored forever at the dock. What is going to happen to this "link with the past"? Certainly it is doomed. The city council will issue orders to demolish the old dock-yards and to erect a modern office building, and the old dock will exist no more.

Somehow the dock seems to be a symbol of human life and progress. That is its final impression, for then one turns and walks away.

The following essay was given 58 marks (97%). This paper was not submitted for a Scholarship.

ON MY OWN FOR THE FIRST TIME

*"Oh if my mother could see me now
With a fence post under my arm—
And a something, something, something
That I pinched on a Boer farm . . ."*

I always forget the crucial "something" that Kipling's young soldier had collected along with his fence post, but no matter, it is the mood more than its furniture that moves me. Surely we must all have felt like this once in our lives. After a youth of kindly precept and careful nurture we are suddenly tossed out into the world. No more the glowing fireside where our dreams are assayed and our fears allayed;—no more the friendly slap on the shoulder or the playful dig in the ribs;—there are slaps and digs enough not always so friendly. And yet at every strange turning there rises before the mind the smiling face of someone back home and the silent question "Am I doing this right? Is this the way they said it would be?"—though they sometimes warn us to our hurt.

I remember my first long trip away from home. Only one of my family had done much travelling but they were all anxious to warn me about the pitfalls to be avoided by young men in foreign parts. Especially Montreal. The directions I was given for getting from Windsor Station to the ship without being kidnapped, or ending up in a den of iniquity, made me so apprehensive that I was out of my berth and dressed a full hour before the train drew in. I was standing on the vestibule platform with my bag between my feet suspiciously eyeing the porter, who I dare say, had his private misgivings about me, for I have since learned that porters are cool toward passengers who handle their own baggage.

I had been told to have breakfast in the station, so that I would avoid wandering about the street, I daresay. (Later I discovered I could have had a better breakfast free on the ship.) I was to take a taxi to the docks. The taximan seemed anxious to please and grabbed my bag before I could tighten my hold on it. His good cheer had a Gallic exuberance and his English of unfamiliar cadence all of which seemed faintly sinister. I sat forward in my seat pretending a nonchalance I did not feel, trying to memorize our route and watch the meter at the same time. But there were no hold ups, no rubber hose, no blind alleys. I must confess I began to have doubts about my family's prescience—though I wondered if the worst might not be coming.

At the ship I found I was the first to arrive. A most imposing guard of honour was on hand to meet me. I was flattered as one took my bag, another my reefer, a third my briefcase and camera, until I discovered that this hospitality was only a form of brigandage for it cost a

shilling apiece to get them back. They were amiable brigands, however, and I don't remember a real scholarship criminal among them.

But it was not by man I was undone. For three days I watched my fellow passengers for confidence men, card sharps or jewel thieves who might have been attracted by the gold-filled cuff links Aunt Clara had given me. It was Nature who dispoiled me in the end.

No one had told me what it would be like to sit at dinner opposite a port hole and watch the horizon go up and down out side. I had no pattern of advice to follow for this emergency. I was sure Uncle Tom would have been dignified but even he had not suggested how to make a stately exit up stairs that fell away from you as you reached for the next step and then suddenly rose and threw you on hands and knees.

My mind is blissfully blank regarding how I finally achieved my cabin. Some time later I remember lying in my berth with a sympathetic steward hovering near. And the next morning a gaunt and creased old gentleman who might have been an Indian Colonel but was almost certainly a confidence man wished me a very good morning with a twinkle in his eye . . .

The following essay was given 25 marks (42%).

ON SEEING WHAT IS AROUND US

Have you ever wondered how many people notice and think about the things that we see around us each day? A townsman out in the country wouldn't likely know the difference between the song of a blackbird and that of a thrush. If he did, he would be the exception. It is not that we don't see them but we just don't take an interest in them.

We have the habit of taking everything for granted. How many people would know how the telephone works, the linotype, or the aeroplane? It seems each person has enveloped himself with a certain amount of information, and doesn't bother about other things around him.

How many people would know if the cuckoo sings while flying, or in a tree, or whether it lays its eggs on the ground, or in the nest of another bird where they will breed infanticide. The naturalist is continually delving into these peculiarities but each new fact he turns over brings a host of new puzzles.

There can, of course, be pleasures in our ignorance

of the things around us. Some people could read Hamlet or The Pickwick Papers as if they were wet off the press, because they couldn't remember what they had seen before. This kind of observation may be very entertaining to those who have a leaky and capricious memory but not when one is after accuracy. Some people believe that they have seen everything when they reach a certain age. Did Socrates believe that he was omniscience when he sat down at the age of sixty to the study of psychology? There is a great host of things to see and learn. One can learn many things in noticing the types of flowers and when they appear each Spring, for they never follow a fixed pattern. If we think that the naturalist knows everything, it is because we know practically nothing.

What is more interesting than, in passing through the tumult of the daily life, in experiencing the joys of seeing what is around us?

The following essay was given 42 marks (70%).

ON MY OWN FOR THE FIRST TIME

When I was eighteen I found myself ready for Normal School. Strange as it may seem, in this day of travel I had never been on a train, as we lived fourteen miles from a station. Now, I must not only get on a train, but I must also get off, and change to another one. I was over whelmed with doubts and forebodings but nothing as dire as what actually happened ever crossed my mind.

My father took me the long miles to the station and launched me safely, as he thought, on my way. I settled down to enjoy the first half of my journey and I'm sure you can picture the thrill I felt as I rolled along. To one who has never travelled this way before, it is like seeing a moving picture for the first time. It is a fairyland of delight and I lived every minute of it to the fullest. There were other students with me and we made a lively group as we scrambled out when the conductor called our station.

We had to wait here several hours so we decided to while away the hours by sight-seeing. We climbed on a bus and started out. We reached the other town safely and spent a merry morning exploring. We decided to walk back to the station and have our lunch. Then, to my horror, I discovered my purse was gone. My pocket had been picked and all my money and my railroad ticket were missing! Never will I forget my anguish at that moment. Only those who have been in the same plight

can really understand. Here was I miles from home, without my ticket and among 'strangers! How I wished the earth would swallow me!

The only identification I had left was a ticket stub which the conductor had not collected. I explained as best I could to the ticket-seller at the station. As this happened to be a division point I ended up in the district president's office and hesitatingly poured out my incoherent story into his sympathetic ear. Realizing, I suppose, that I was too green to even tell a lie, he issued me another ticket, loaned me some money, and sent me on my way.

Never as long as I live will I forget that lesson. So deeply was it burned into my very 'soul, that to this day I do not even like the town where it happened. Since then I have travelled thousands of miles but I will never count myself a seasoned traveller. I will always remember the little "greenie" who lost her purse.

Question 2.

Grammatical Errors and Sentence Corrections—10 Marks

1. Two marks were given for each sentence: one for describing the error, and one for correcting the sentence.
2. Some candidates wrote sentences containing minor and major errors. An answer containing a minor error received only a plus mark; an answer containing a major error was given zero.
3. Various explanations of the errors were accepted; they could be in either grammatical or merely logical terminology.

Sample Answers:

Error: The sentence is ambiguous.

Correction: The school principal along with the teachers will instruct the students in reading and writing.

III.—Question 3—VOCABULARY—5 marks

<i>Given Word</i>	<i>Nearest Equivalent</i>
banter	playfully teasing language
humane	compassionate
notorious	widely but unfavourably known
science	systematized knowledge
trite	commonplace

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Question 4.—THE PRECIS—25 marks

- (a) If the candidate wrote an appreciation instead of a précis, a mark was given for style only.
- (b) 15 marks were given for matter and 10 for style.
- (c) To receive 15 marks for matter, the précis had to contain 15 of the possible 18 points. The points did not have to be arranged in any one sequence, but they had to be logically connected.
- (d) Deductions were made for distortions of the original and for an excessive number of words. The candidate lost 1 mark for each 10 words in excess of 129 words; he also lost 1 mark for each distortion.
- (e) Full marks for style were given to a candidate who wrote a concise, coherent, correct précis.
- (f) No marks were deducted if the author's words were chosen when it was necessary to employ them in order not to change the meaning. However, a mere patchwork of phrases and sentences drawn from the original was penalized from 1 to 5 marks.
- (g) Two marks were deducted for each major error (of different types) up to a maximum of 6 marks. Minor errors, including faulty punctuation, were also considered in estimating the mark for style.

POINT OUTLINE

- | | |
|---|---|
| 1. Persons who take any interest in the English language recognize its deterioration. | 1 |
| 2. People assume that conscious action cannot change the state of the language. | 1 |
| 3. Some people say that our civilization is decadent and that therefore the language must collapse with it. | 2 |
| 4. The same people say that to battle against the misuse of language is unrealistic and old-fashioned.
(The simile is redundant and should be left out.) | 1 |
| 5. They half-believe that language is a natural growth and not an instrument made by man for his own use. | 2 |
| 6. The decline of language is not just the result of individuals writing badly, but of political and economic causes. | 2 |
| 7. An effect, deteriorated language, can become a cause and thereby intensify the effect; the circle of cause and effect will continue. (Leave out the illustration.) | 1 |

8. English becomes ugly and inaccurate because our thoughts are foolish; the slovenly language makes it easier to have foolish thoughts. 2
9. The process is reversible.
10. (This sentence is an illustration of number 9.) Modern English, especially written English, exhibits bad habits that spread by imitation but which are, with care, remediable. 3
11. To remove the bad habits is to prepare the way for clearer thinking, a needed step toward political regeneration. 2
12. In consequence, the fight against bad English is neither frivolous nor the concern of professional writers alone. 1

A maximum of 15 granted of the total of 18

This précis, submitted by a candidate, was given full marks.

According to Orwell, people who admit that the English language is degenerating feel it is beyond their power to prevent its downfall, and that such is its inevitable lot in view of decadent civilization. Any effort to prevent language's downfall is old-fashioned, since language is considered a natural growth, and not an instrument shaped for a purpose.

Decline of the language is due to the bad influence of writers and to political causes. The effect of bad language is in itself a cause, since such language which is caused by foolish thoughts is conducive to more foolish thoughts. Fortunately, this process is reversible, and bad language may be corrected with effort. When bad language is gone, one can think more clearly, an essential factor for political regeneration.

V. *Spelling*

- (a) Students were penalized up to five marks for spelling errors.
- (b) Spelling errors this year averaged 2.4 per paper.
- (c) Some of the more commonly misspelled words were: acquire, adviser, ambiguous, antecedent, apartment, appetite, argument, athletic, baggage, believe, beneficial, business, canoeing, conscience, consciousness, embarrass, entertainment, equipment, equipped,

family, fascinating, foreboding, foreign, forty, friend, frivolous, fulfilled, government, hurrying, immeasurable, immigration, independent, irrelevant, its, it's, led, loneliness, lose, misplaced, misuse, notorious, occasional, parallel, pastime, precede, principal, principle, privilege, professional, pursue, receive, referred, resemble, restaurant, reversible, seize, sentence, separate, significance, similar, speech studying, temperamental, to, too, two, tranquillity, tries, truly, until, weird, woman, women, writer.

VI. *Legibility*

Teachers should advise students to adopt a readable script and to make greater use of the blank pages of the examination booklet for rough work. Care in arrangement and legibility are decided assets to a candidate in Upper School English Composition. In this examination candidates who hand in careless and untidy papers automatically penalize themselves.

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